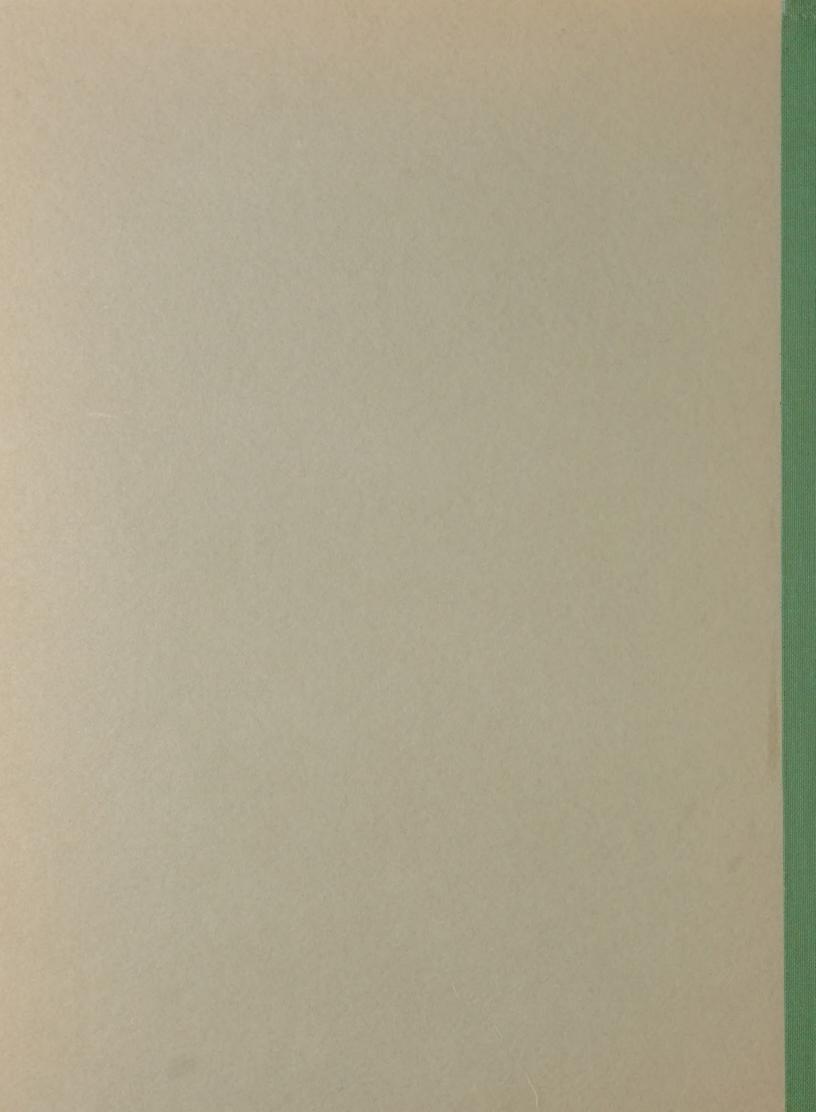


Fuller-Maitland, John Alexander (ed.)
Duetti da camera











ITALIAN CHAMBER DUETS

ВУ

VARIOUS MASTERS of the SEVENTEENTH and EIGHTEENTH CENTURIES

edited and arranged by

# J.A.FULLER MAITLAND.

Book I. Six Duets for Equal Voices, (Iwo Sopranos). Price 3/net Book II. Six Duets for Unequal Voices.

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# PREFACE TO VOL. II.

DURING the hundred years between 1650 and 1750, no form of music was more in vogue than that of the "Duetti da Camera,' a counterpart to the "Cantata a voce sola," to which solo singing, apart from the opera and the church, was mainly confined. The "cantatas" were generally what we should now call dramatic monologues, or scenas that might have formed part of operas. The form endured, with very slight modifications, down to the days of Mendelssohn, whose "Infelice!" may be considered as the last classical instance of the form. The cantata was almost always in several movements, divided by recitatives. The typical "duetto da camera" was often designed on the same plan, but a good many of the examples here collected are complete and independent compositions, not extracts from larger works.

I.—The earliest specimen here given is by Alessandro Stradella (c. 1645-c. 1681), and is taken from a MS. in the Royal College of Music.

II.—The Abbate Agostino Steffani (1655-1730) wrote an enormous amount of duets, MS. copies of which were circulated in such abundance as to show that his work must have been exceedingly popular. "Nò, nò, nò, mai nol dirò" is No. xii. of the duets in Add. MSS. 5330 in the British Museum. It is a curiously early and very fine example of the effect of cross accent in triple time.

III.—The little duettino, "Sia pur sonno di morte," by Alessandro Scarlatti (1659-1730) is in a MS. containing many fine solo cantatas by the same composer, in the possession of Lady Frances Legge, by whose kind permission it is here inserted. The fact that its words are in-complete as they stand, no doubt indicates that it is part of a larger composition; but in the MS. it occurs as it is here given, and its strange and solemn pathos makes any apology for its inclusion unnecessary.

IV.—The three books of duets and trios of Giovanni Carlo Maria Clari (1669-1745) afford an early use of the misuse of the name "madrigal," for in all three volumes that word is applied to these compositions, perhaps to indicate that their style is more or less severe. "Quando col mio s'incontra" was published in 1740, and is the second piece in the first book. It is one of the duets reprinted by Chrysander among the "supplements" to his edition of Handel, for that great master laid Clari's duets under contribution in The Messiah and elsewhere, this particular one in the overture to Theodora.

V.—"Il Musico Ignorante," first published in 1745, the year of the composer's death, as the second piece in his third book, is a companion piece to the "Soldato Poltrone" in the same collection, and is no doubt intended to be performed more or less in character. One is reminded of M. Jourdain and the Maître de Musique by the enraptured utterances of the ignorant pupil. The affectations of singers, whether teachers or learners, have changed so little in the last 150 years that the satire is almost as cutting as it was.

VI.—"L'Ape e la Serpe" is the third of the twelve "duetti da camera" published at Bologna by Padre Giambattista Martini (1706-1784).

All the duets in this volume are without more accompaniment than the bass line, and without marks of expression of any kind. I have added these latter, and directions as to pace, etc., without authority. In music of this period, the appoggiatura and similar ornaments are of constant occurrence; their significance is so very generally misunderstood by modern musicians, no two of them seem able in ordinary circumstances to agree upon their interpretation, that I have written them out in notes of the ordinary value, according to the rules which governed them at the time the duets were written.

The accentuation of the Italian words occasionally differs from that which a modern composer would approve; but in no case must it be altered, as it is characteristic of the period.

J. A. FULLER MAITLAND.



#### "Salamandra."

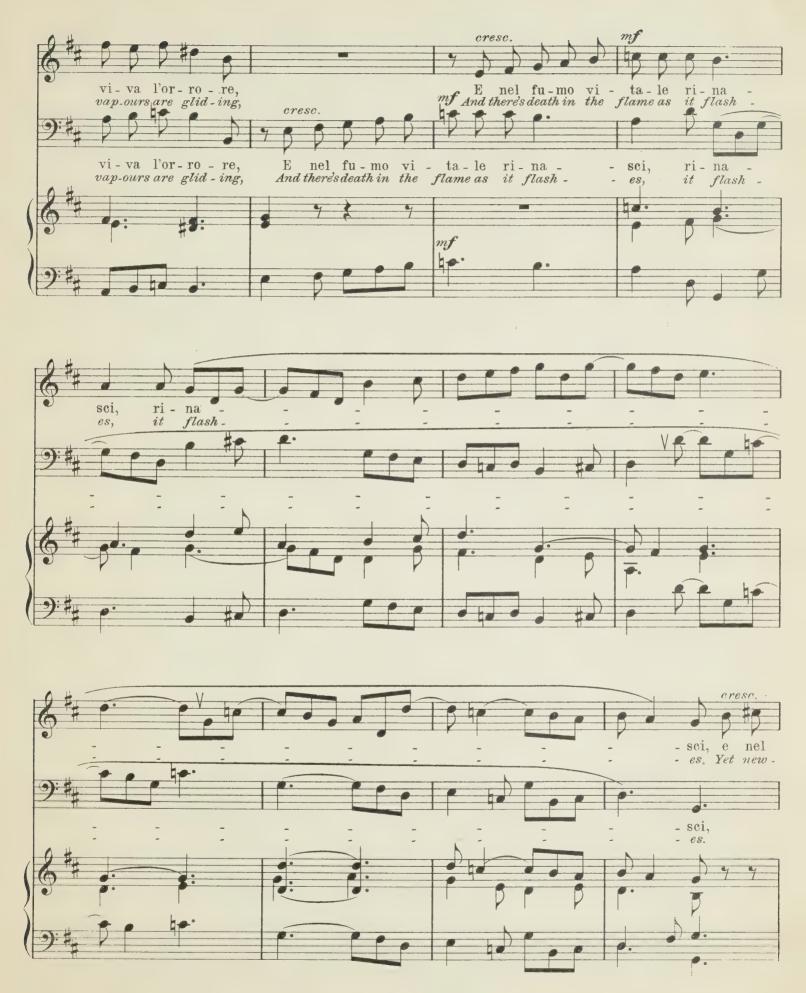


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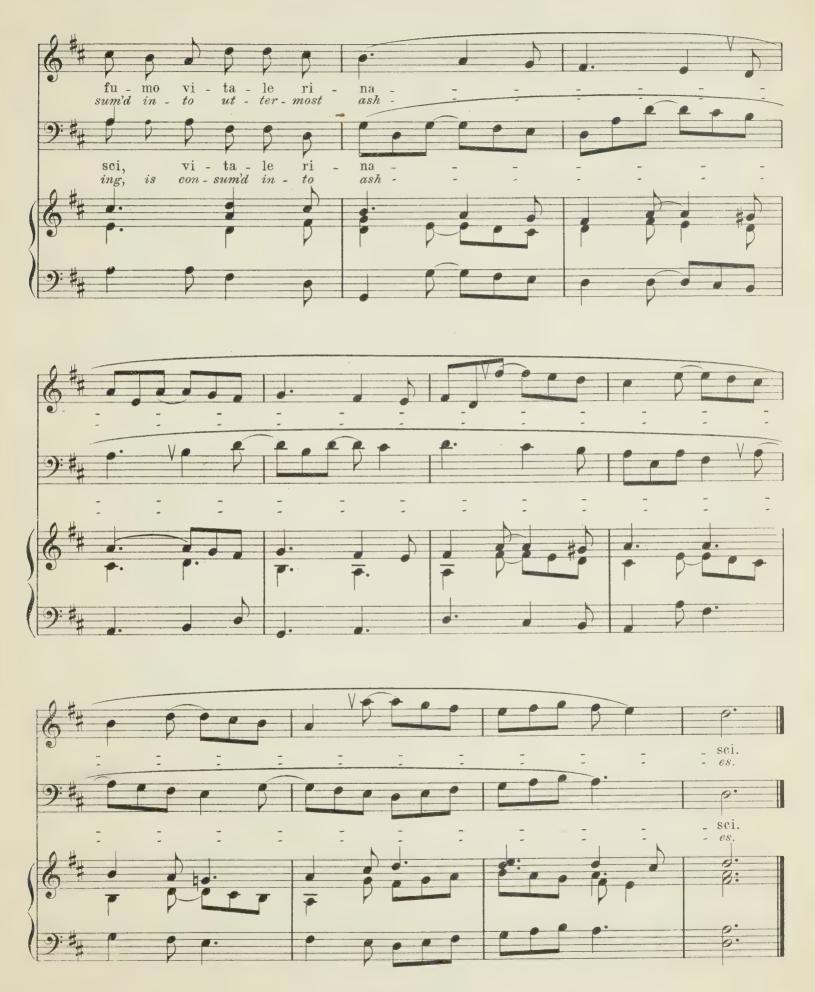
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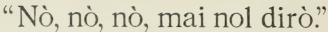


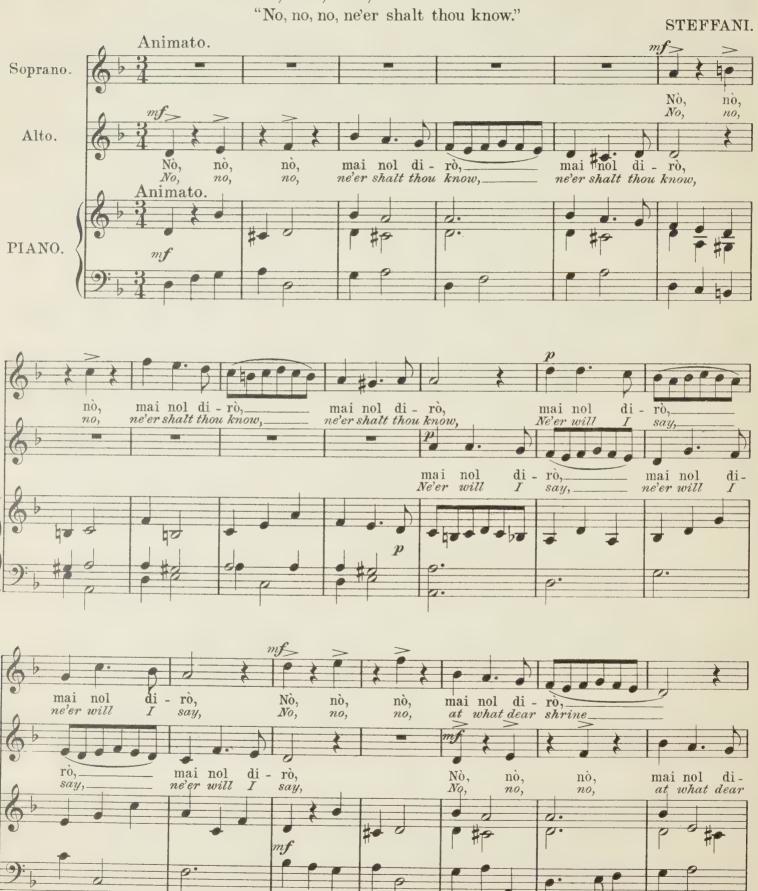
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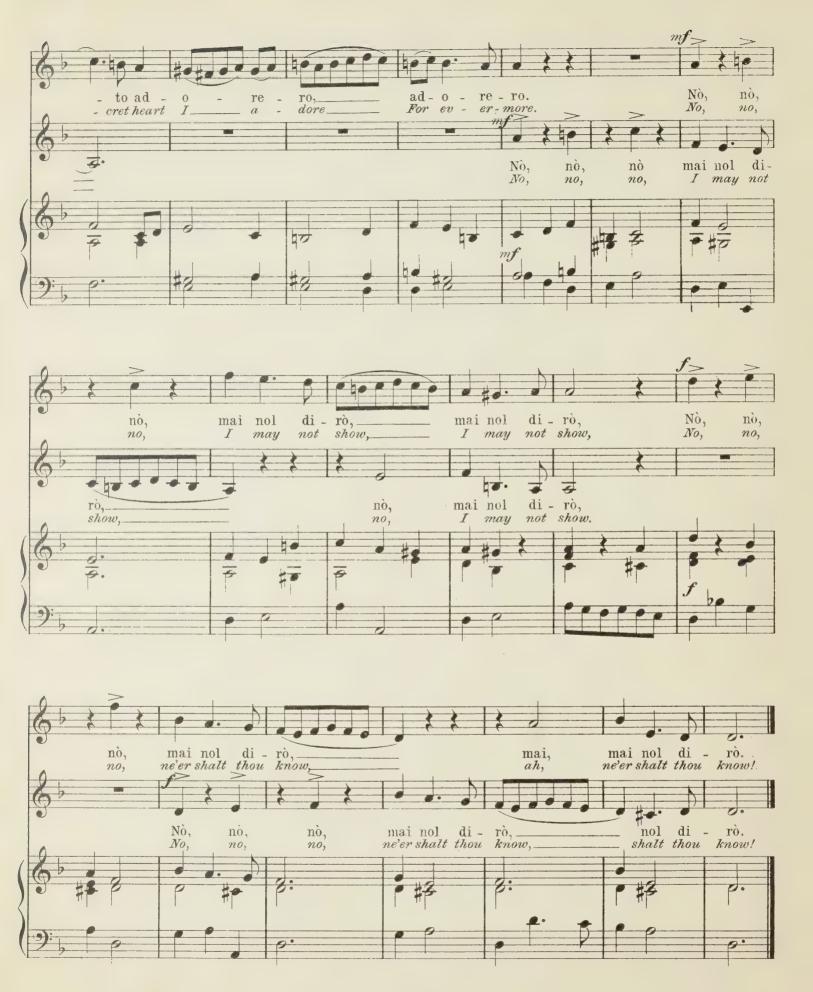
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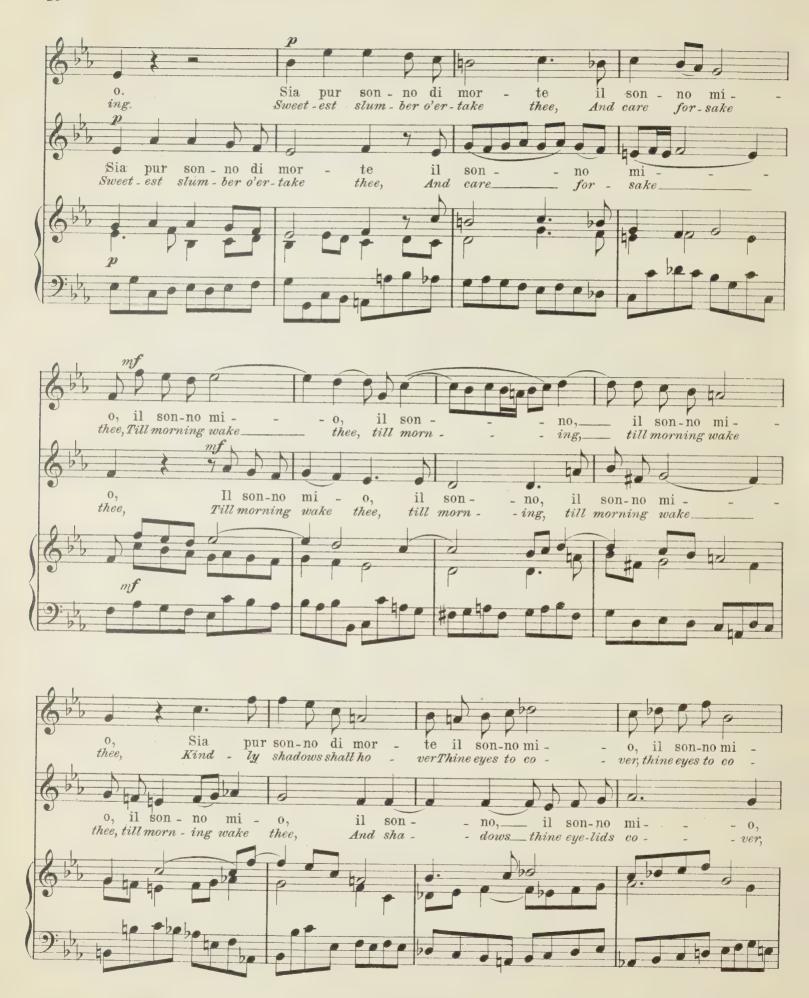




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## "Sia pur sonno di morte".



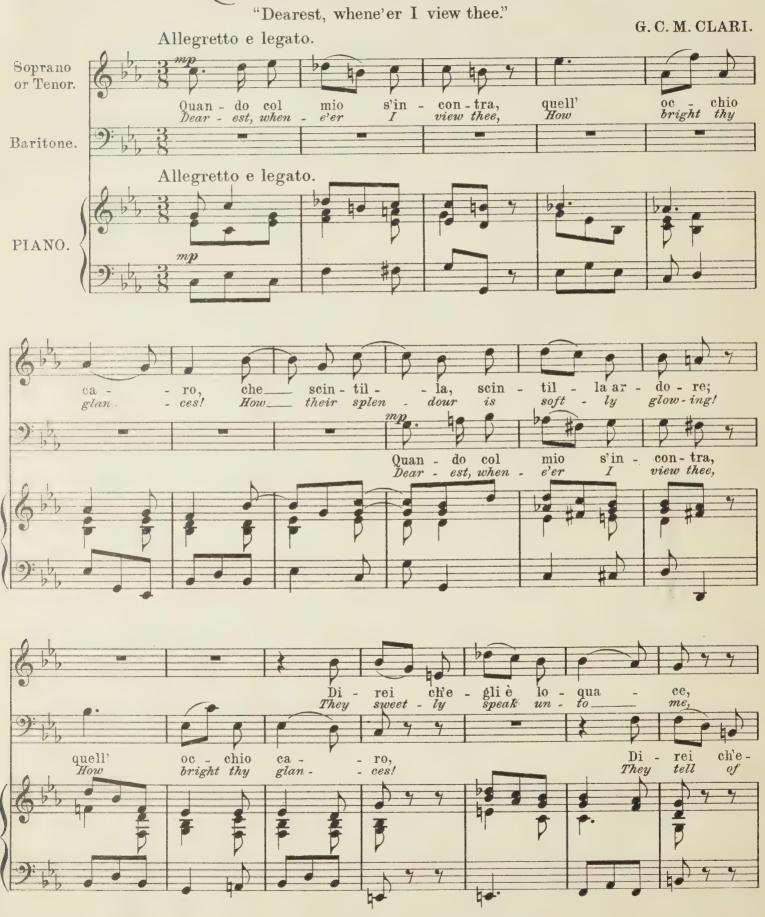


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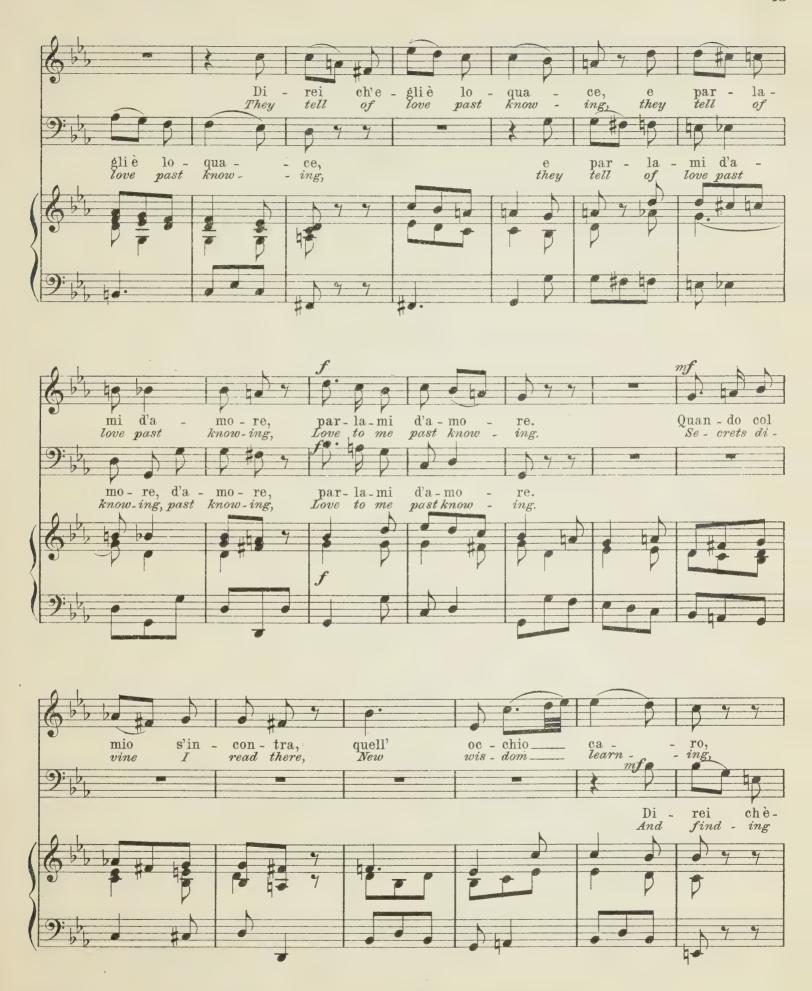


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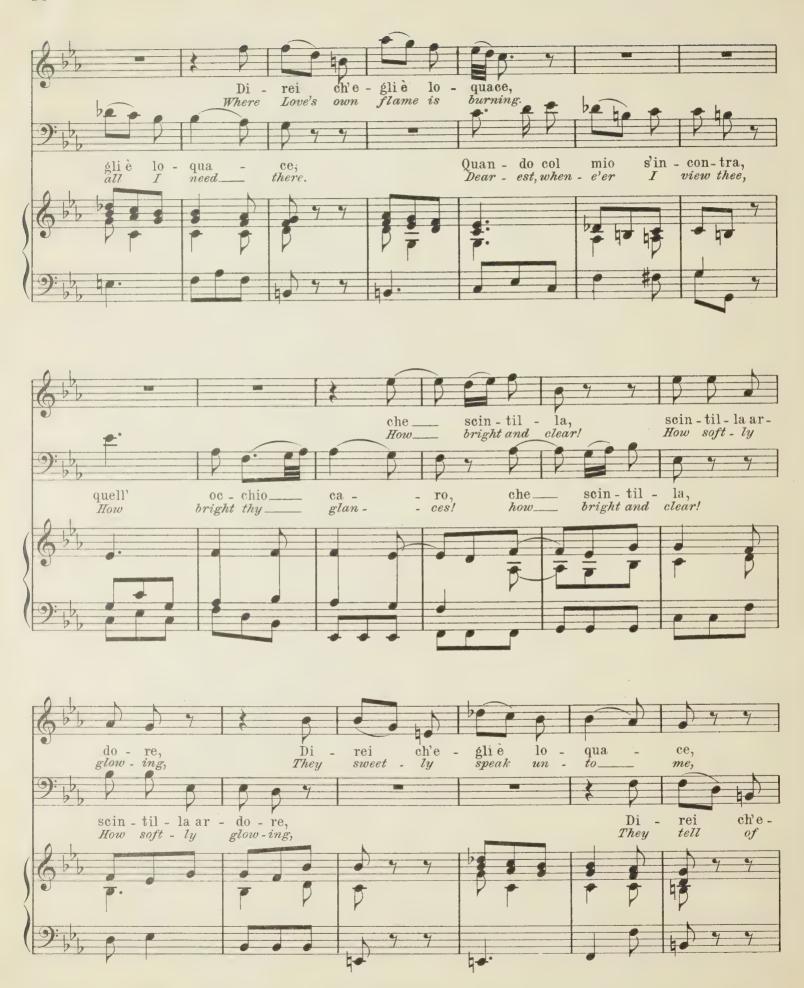
#### "Quando col mio s'incontra."



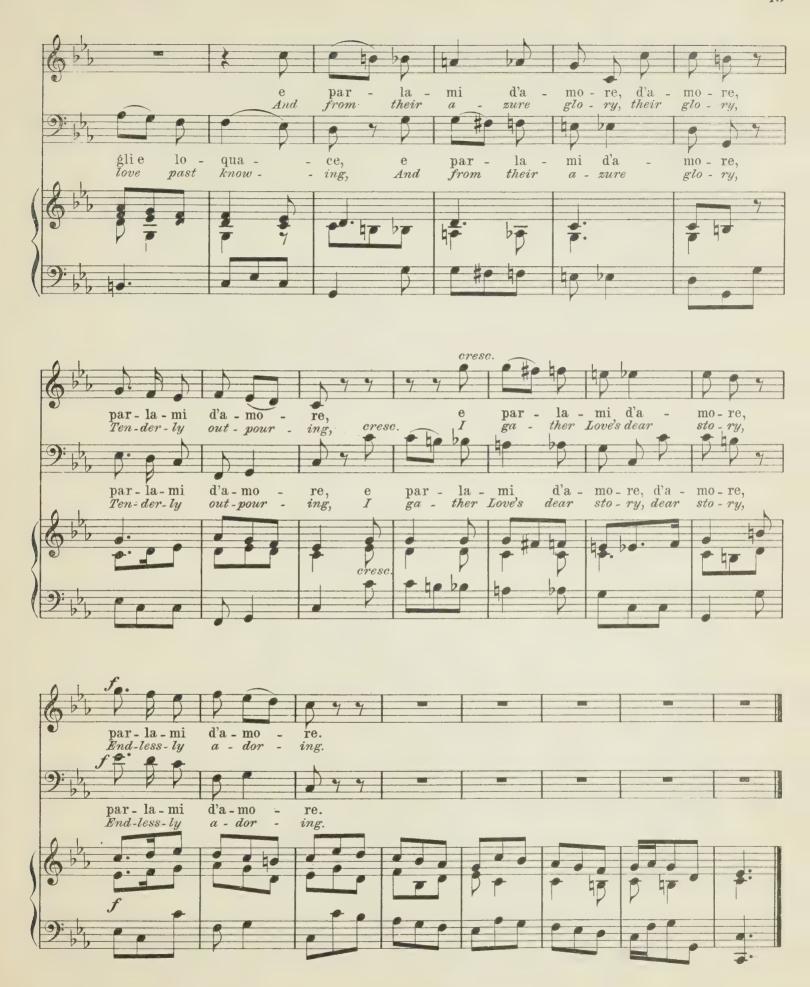
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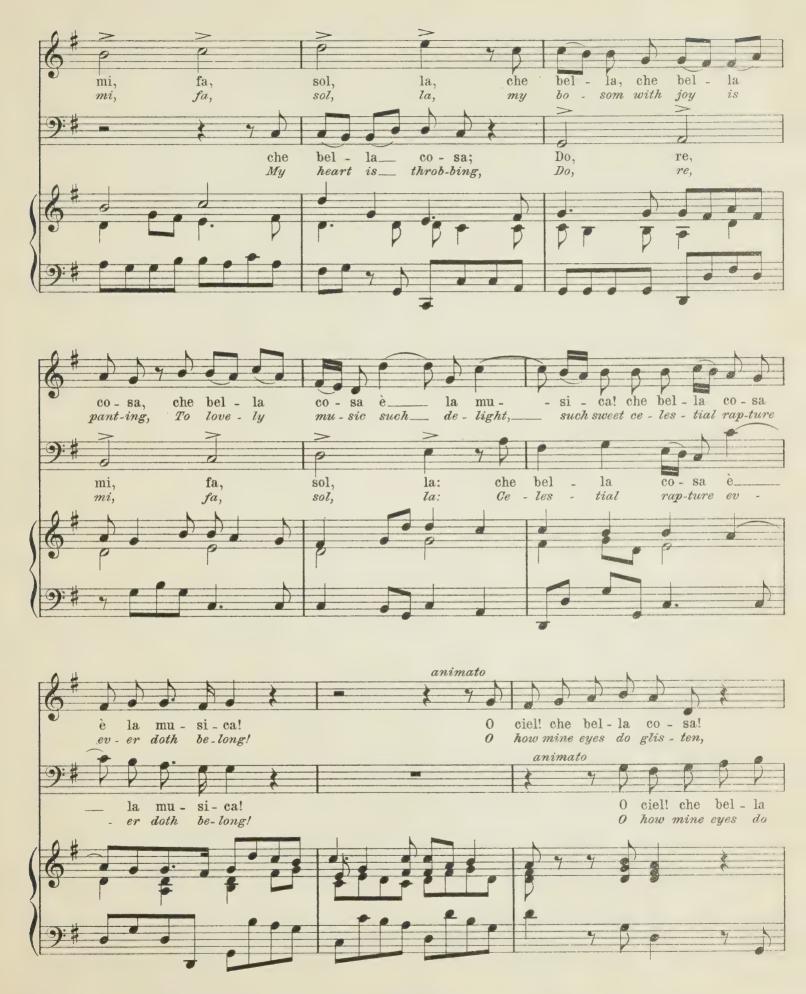
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### Il Musico Ignorante.

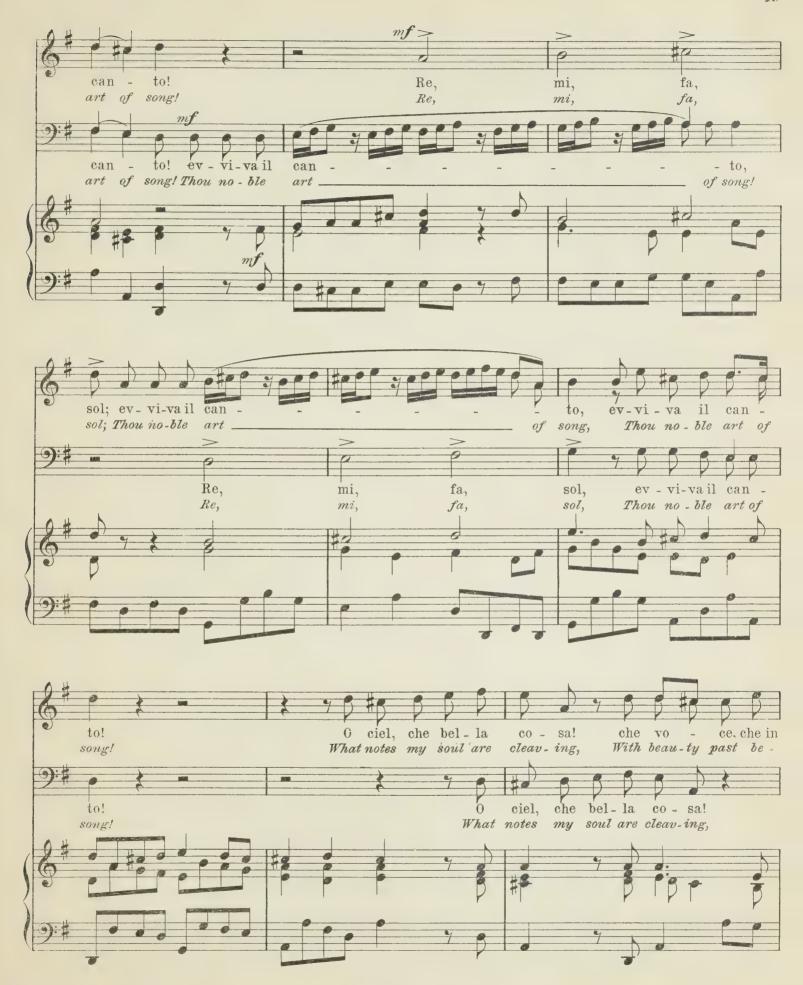
The Would-be Musician (or, the Quack Professor.) G.C.M.CLARI. Allegro. Soprano or Tenor. mi, fa, sol, la: che Do. re,  $l\alpha$ : 0 Do, mi,  $f\alpha$ , sol, Bass. Do, Do, Allegro. che bel è si - ca! è la co - sa, la co - sa la mu chanting! Thus\_ how en - tranc-ing, how entopractise the charming fa, la, mi, sol, re, fa, sol, la, mi, Do, mi, do, mu-si-ca! re, re, art of song! Do, miche bel - la co-sa, che bel-la co - sa la mu how en chanting, Thus tise art! trancing, 0 to prac how en -



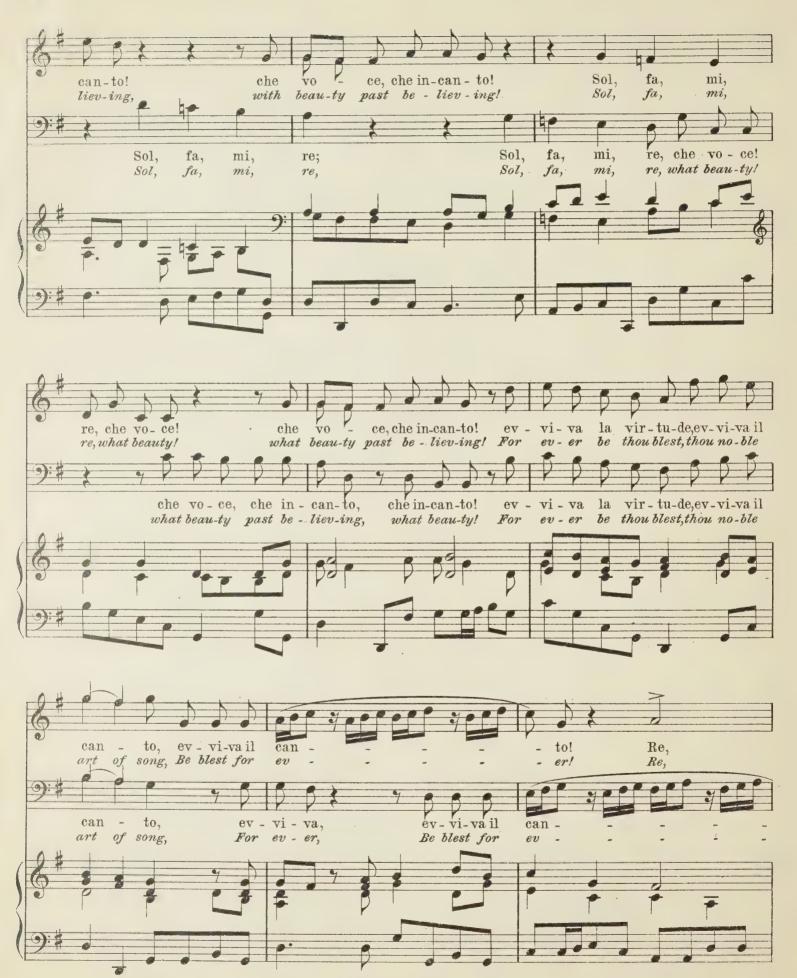
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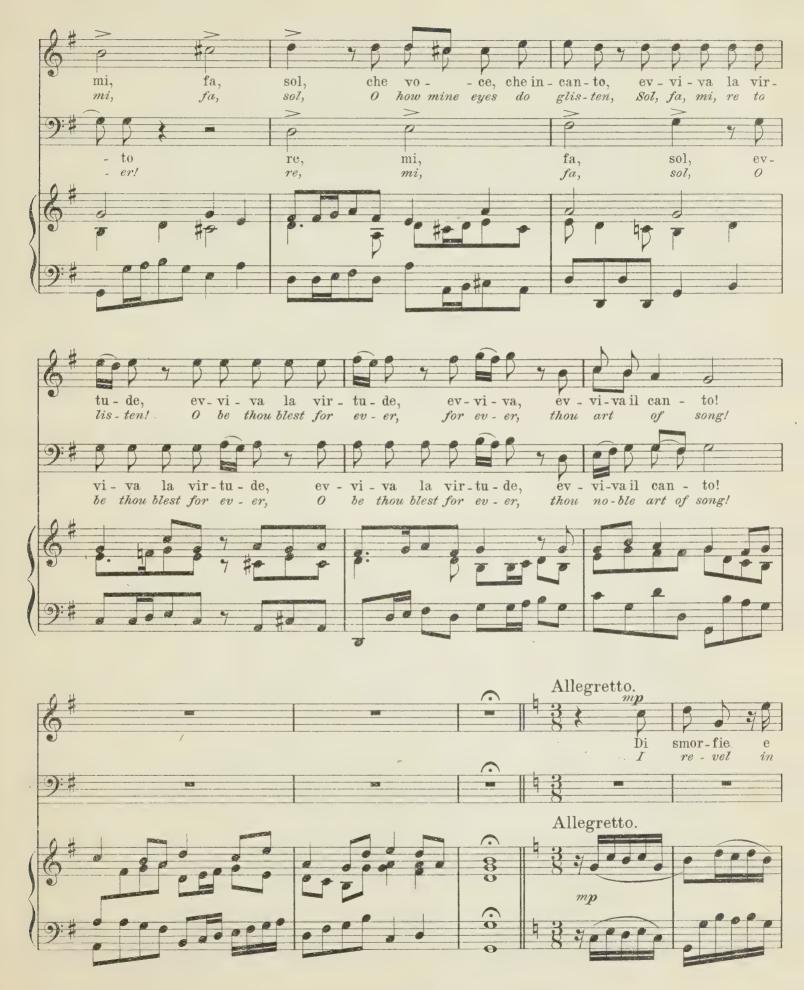
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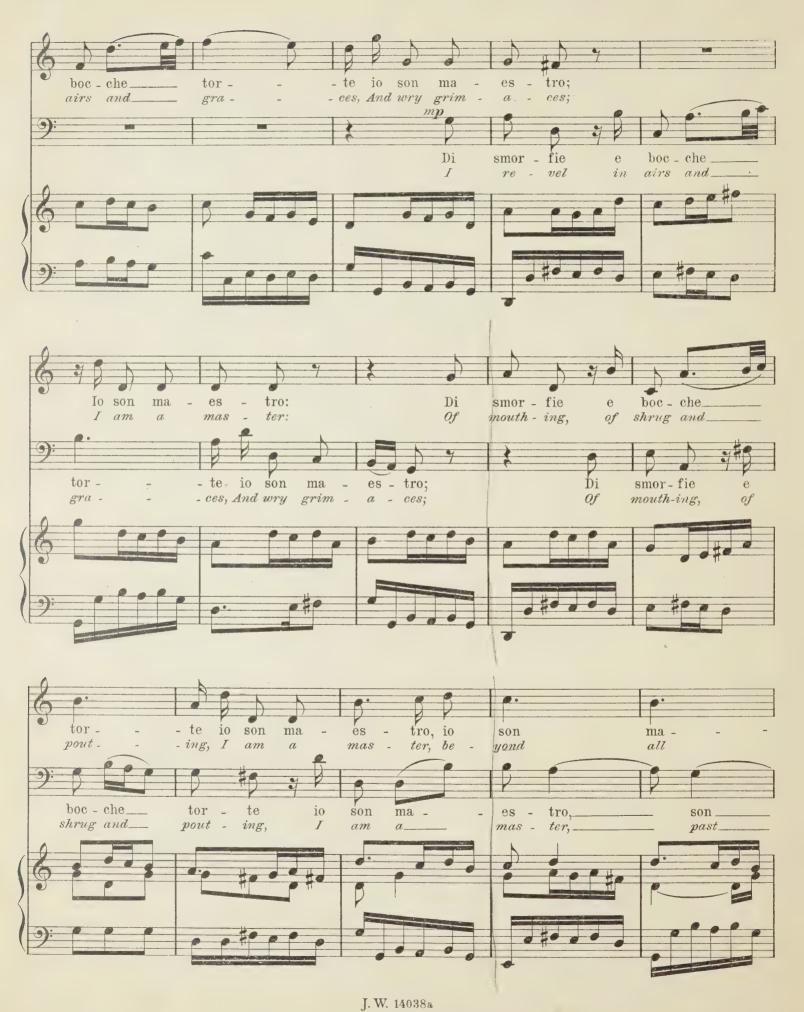
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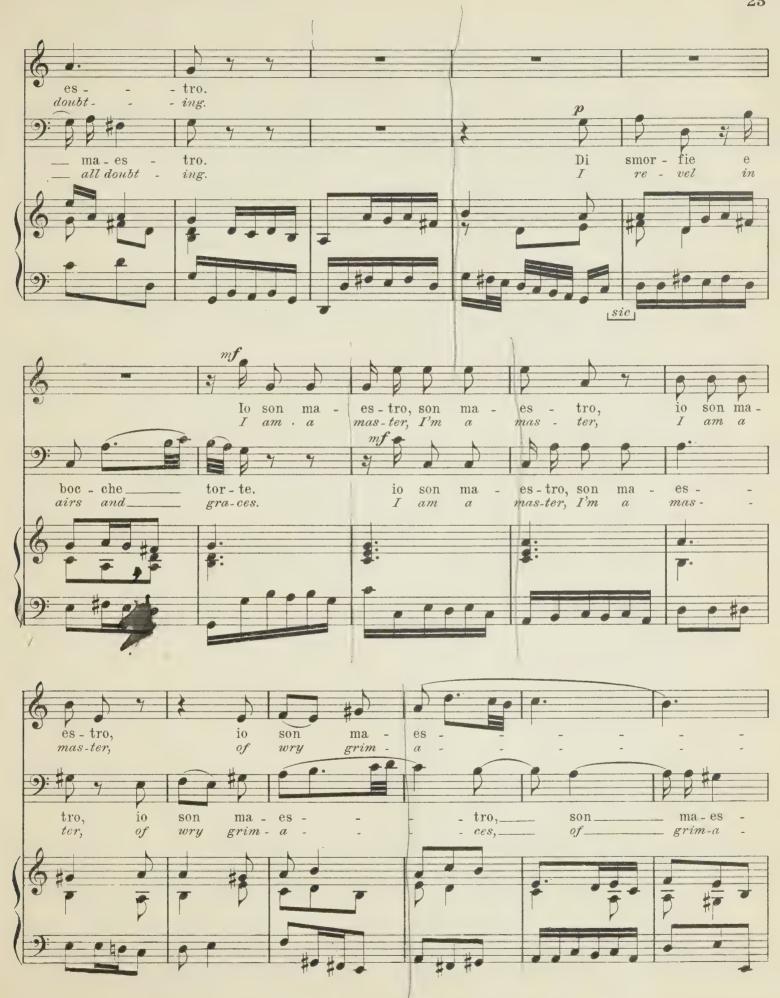


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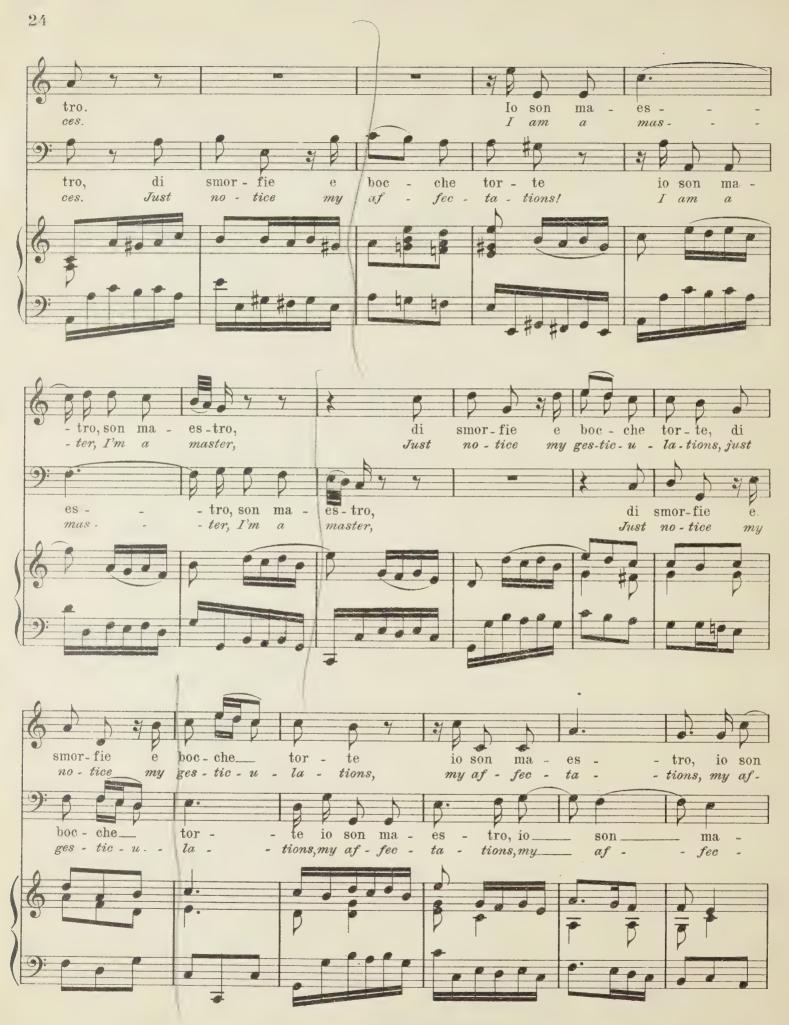


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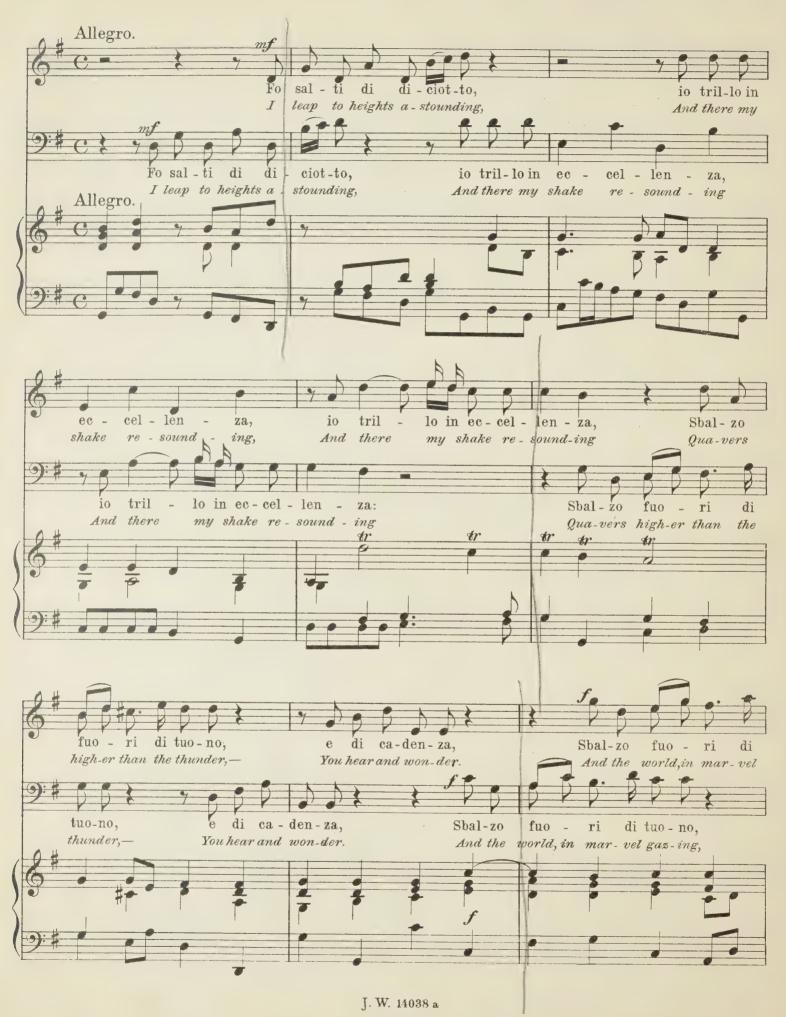


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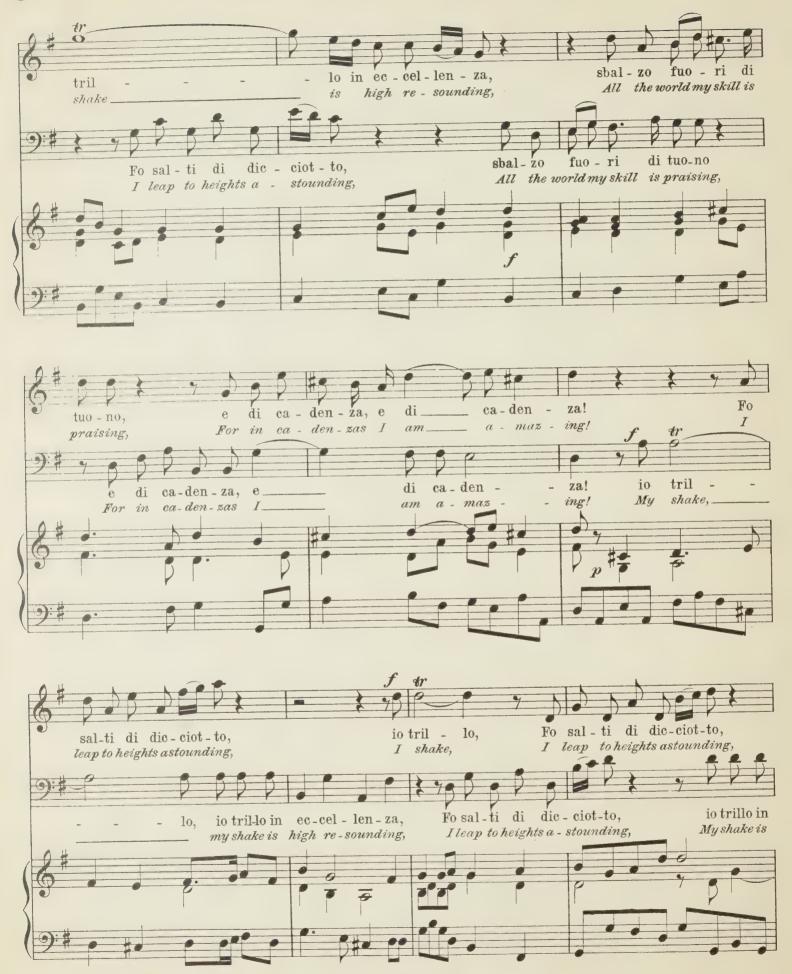
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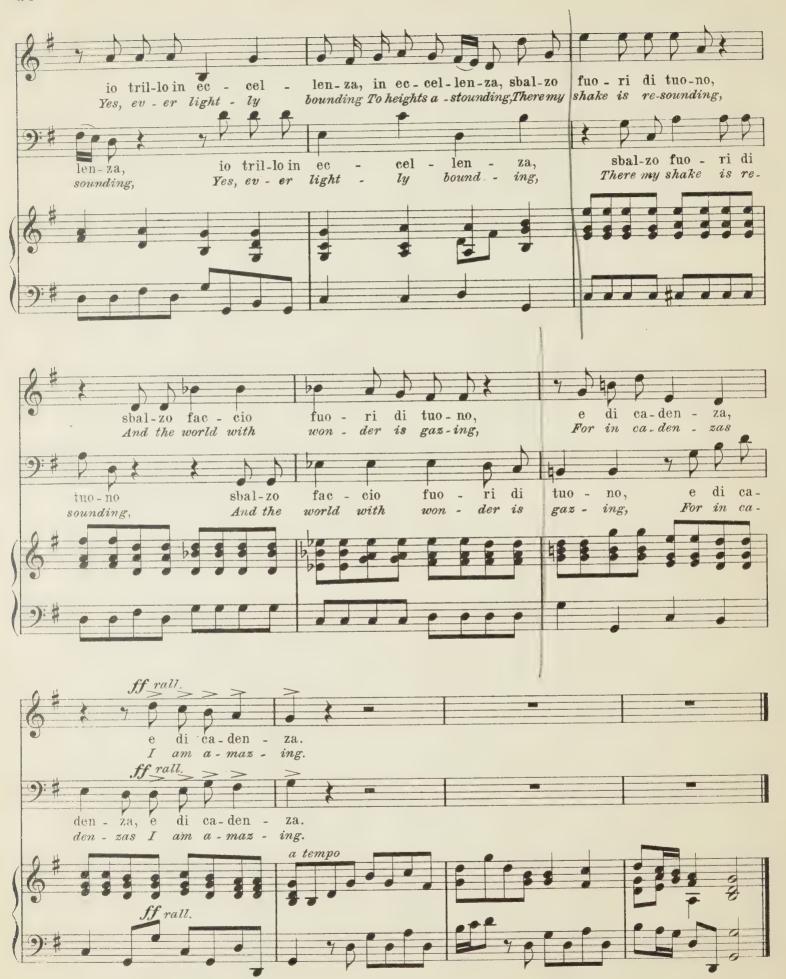
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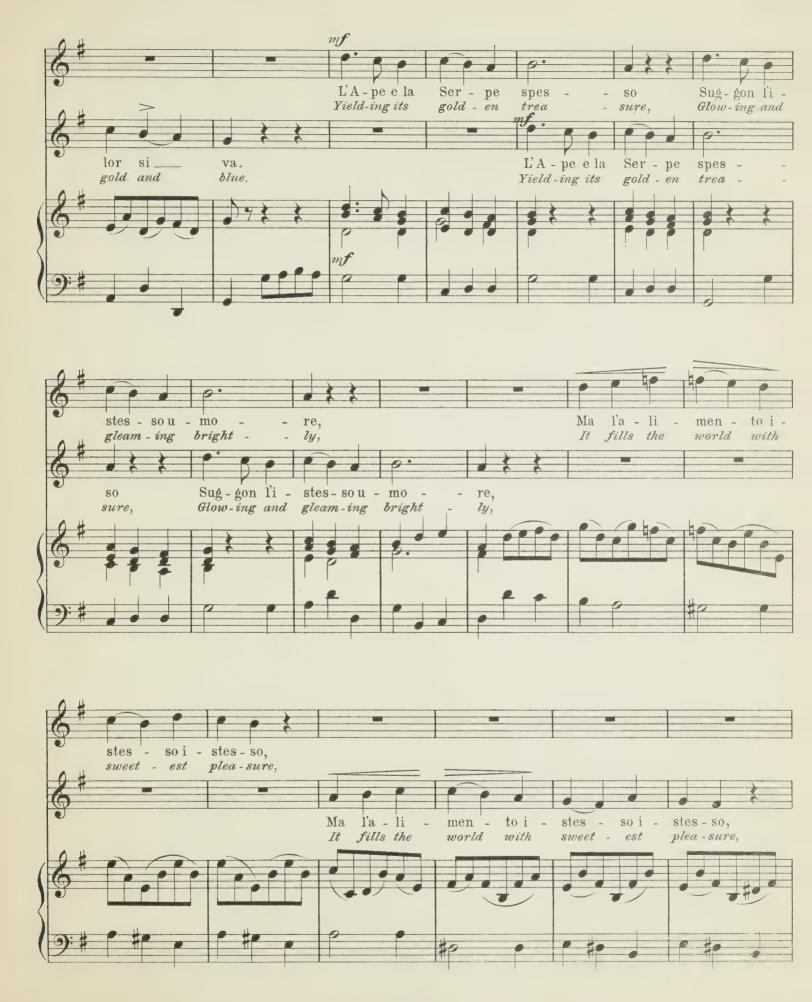
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# "L'Ape e la Serpe spesso."

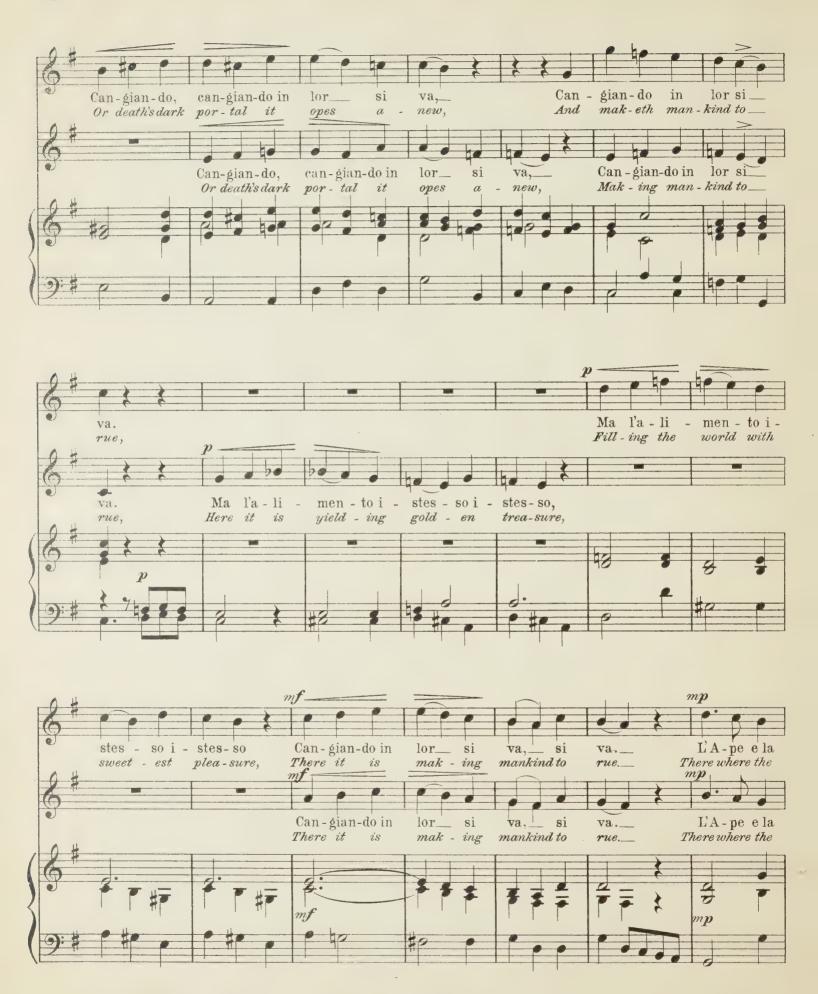
The Serpent and the Bee.







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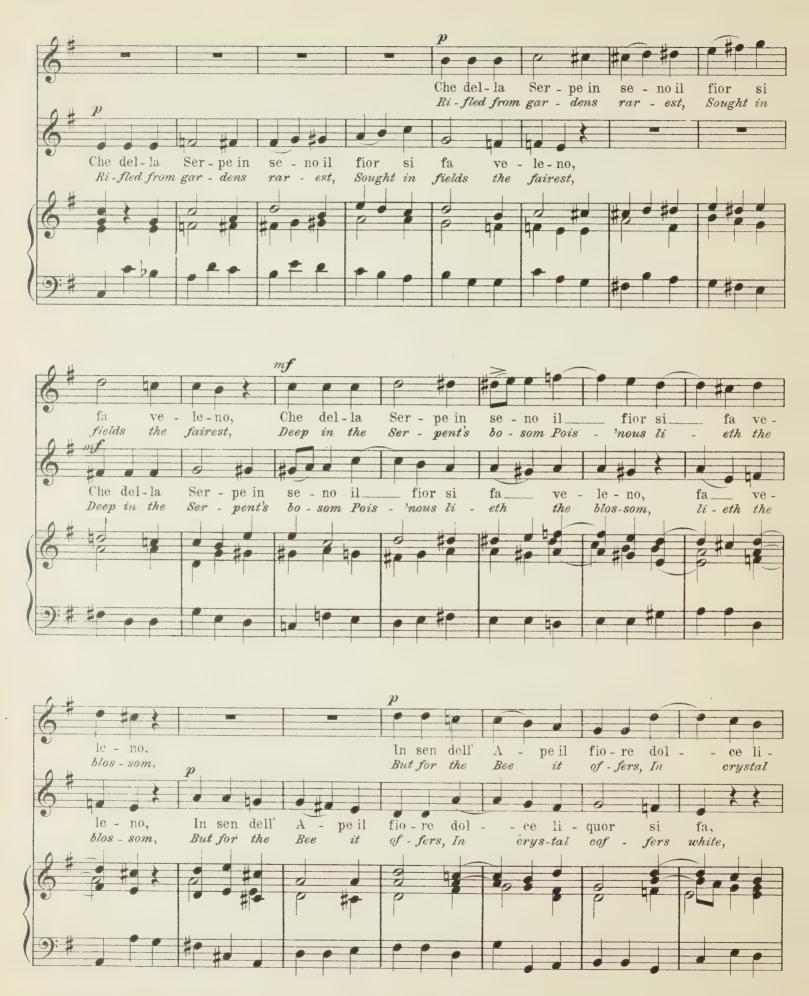
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